

GOVERNMENT OF INDIA
ARCHÆOLOGICAL SURVEY OF INDIA

CENTRAL
ARCHÆOLOGICAL
LIBRARY

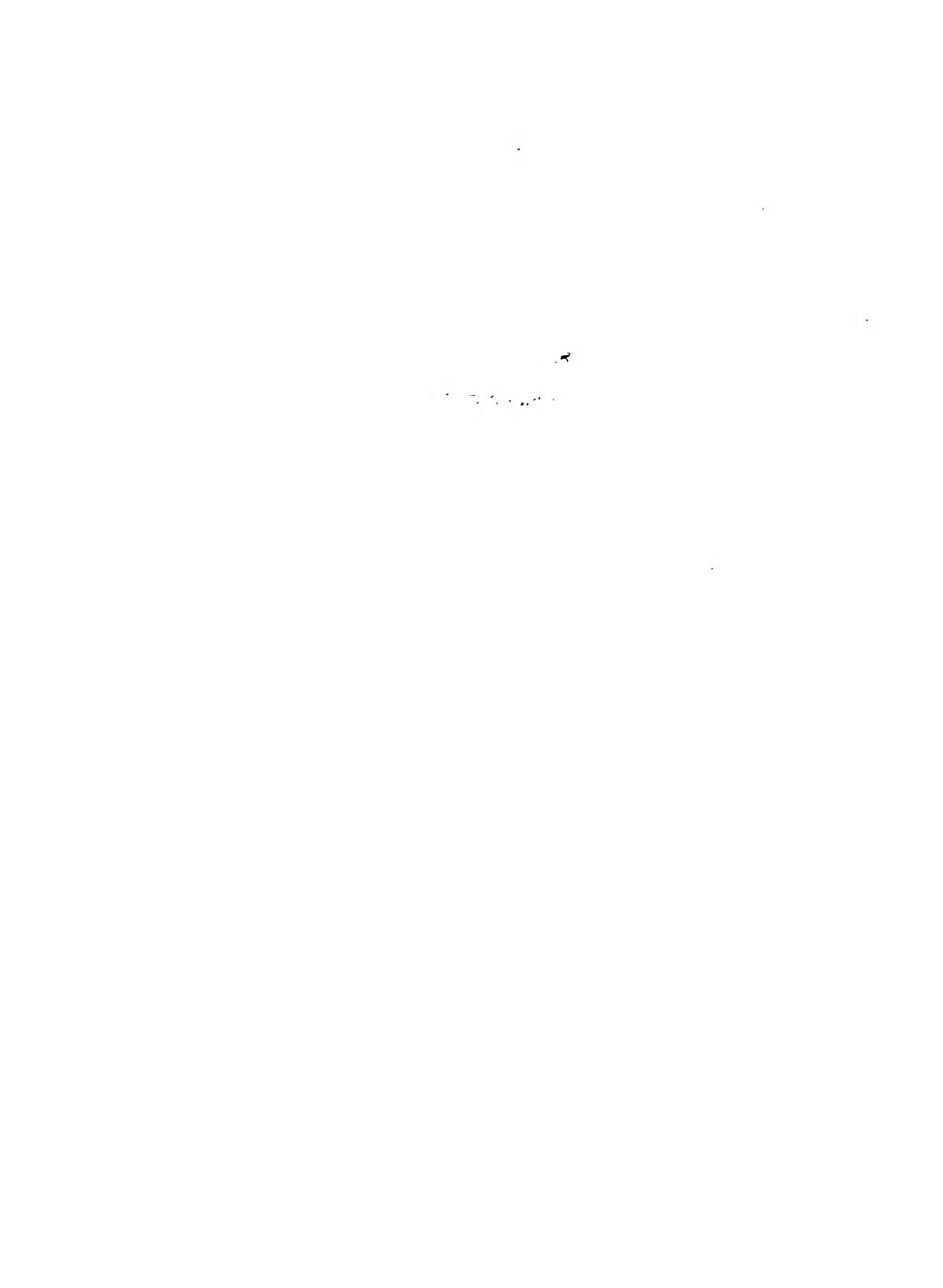
ACCESSION NO. 27994

CALL No. R 069.09(54)

Ind / M. S. R. C. A.

D.G.A. 79





DIRECTORY

OF

Reference work, not to be
issued out.

MUSEUMS IN INDIA

127894

2.11

By

C. Sivaramamurti
Keeper,

National Museum of India, New Delhi



Published by

**MINISTRY OF SCIENTIFIC RESEARCH & CULTURAL AFFAIRS
NEW DELHI**

1959

CENTRAL ARCHAEOLOGICAL

LIBRARY, MYSORE
Acc. No. 27994
Date 6/3/60
Cat. No. R069.09 (54) 1/nd /M.S.R. C. A.

Publication No. 27

CONTENTS

	<u>PAGE</u>
Foreword by Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs.	(i)
Author's Preface	(iii)
List of Illustrations	(v-vi)
List of Museums in India	(vii—xi)
Museums in India	I—10
Directory	11—135
Plates	
Index	136—141
Map of India showing Museums	

FOREWORD

We have evidence of the existence of museums and picture galleries in India from the earliest times. The temple in a village was often a miniature museum of arts and crafts, and created in the public a taste for music and dance, sculpture and painting, wood work and ivory carvings, textiles and metal work. Apart from temples, kings who were liberal patrons of arts often organised private as well as public museums and galleries. The epics speak of *Chitrasalas* and *Viswakarma Mandiras* which were centres of recreation as well as education and culture.

The tradition of ancient India was continued during the middle ages. As kingdoms grew into empires and the number of noblemen increased, there were, in addition to royal galleries and museums, large and precious collections by wealthy connoisseurs of art. Sometimes these collections were built out of war trophies from defeated realms. Sometimes they were the result of acquisitions by individuals and families of taste. Sometimes they grew out of objects collected by scientists and scholars interested in the study of the marvels of the world. Whatever be their origin, they served to educate and entertain the public and evoke in them the spirit of experiment and study.

It is not surprising that with such background, the modern museum should develop in India almost without any perceptible break with the past. The earliest museum in the modern sense came into being in 1814 when the Asiatic Society of Bengal brought together a collection of geological, botanical, zoological, anthropological and archaeological exhibits. Soon were added paintings and textiles and other crafts of various types. In course of time, this has grown into the Indian Museum, Calcutta, which is perhaps the largest museum in Asia.

Within five years, a similar museum was planned by the Madras Literary Society. By the middle of the century, Bombay had the Victoria and Albert Museum as well as the earliest medical museum in Asia. Many of the provincial capitals as well as the capitals of Indian States also founded museums so that before the end of the century, there were museums in almost every important city of the country.

Museums have been centres of education and culture from the earliest days. With the advent of India as a democratic Republic, they have become even more important in our national life. Democracy means every man's participation in Government. Unless such participation is based on knowledge and understanding, it may do more harm than good. Provision of education for all citizens is therefore one of the inescapable duties of the modern State. It has also been recognised that the traditional methods of imparting education in schools, colleges and technical institutions are not enough for the purpose. Such institutions cannot cater for all classes of people and for all age groups. The curricula in the schools do not and cannot cover all the subjects which the modern citizen must know. Even libraries cannot make the impact on the public mind which visual representation in a museum or an art gallery can do. The spoken word of the teacher and the written word of the book have therefore to be supplemented by audio-visual instruments that can cater for all classes and age groups and cover all fields of knowledge.

We must therefore have museums of many types—arts museums, science museums, and museums of technology, health and hygiene, agriculture, forestry, industry, archaeology, geology, zoology, botany and anthropology. The Department of Archaeology has to put up site museums in which the exhibits in important sites can be shown. Universities and educational institutions must also have their own museums for educating the growing generations in the history of man, the growth of science and the development of technology.

If the museums are to play their proper role in education, some other points have to be remembered. Objects must be presented well. Visitors to the museum must be served according to their interest and capacity. Presentation means not only installation of materials for exhibition but also their organisation and interpretation. Success depends on cooperation at all levels between the museums on the one hand and students, scholars and the public on the other. In fact, the museum today is not content to wait for the visitors to come to it; it organizes projections that take its content and meaning to the community and thus creates in its members interest in and the desire to visit museums. By evoking interest and supplying information, museums, along with libraries, have become to-day the truest universities of the modern age.

Markham and Hargreaves in their Directory gave perhaps for the first time a connected account of museums in India. Since then, there have been many changes in the country and in spite of partition, which meant the loss of museums now in Pakistan, the number of museums in India has increased considerably. In order to meet the growing needs of students in India and outside, UNESCO suggested in 1951 that a new National Directory of Museums should be brought out. Shri Sivaramamurti, one of our Superintendents of Archaeology, was entrusted with the work of preparing a draft and did so with commendable industry and zeal. His text was considered by various bodies of experts and has undergone various changes. In its final form, the Directory includes particulars in respect of all categories of museums in the country and gives an account of their history, growth, scope and facilities as they stood on 31st December, 1958.

NEW DELHI ;
September 12, 1959.

HUMAYUN KABIR

AUTHOR'S PREFACE

As desired by the Director-General, U.N.E.S.C.O., the Government of India in 1952 considered possible ways of carrying out the proposals of the International Council of Museums for an up-to-date Directory of Museums in India to keep the Government and the public posted in all details about the progress of the museum movement in India. As since the publication of the Directory of Museums in India by Markham & Hargreaves in 1936 the country has been partitioned and some of the museums are located in Pakistan and as in India itself some museums have been closed down and several others sprung up and are still coming up while the rest are growing apace, the need of this up-to-date Directory was keenly felt. On the suggestion of the former Ministry of Education for the preparation of this Directory, I was entrusted with this task by the Director-General of Archaeology in India.

Originally, it was felt that the Directory should be prepared by me as a whole-time Officer on Special Duty after visiting all the museums personally and collecting the information. It was later however decided that I should do this work in addition to my duties as Superintendent of the Archaeological Section, Indian Museum, Calcutta and that the information should be collected by correspondence. Consequently, this report

is not based on personal visits to the different museums but is mainly from the information gathered by correspondence with the various museums in India during the years 1953-55. This has now been supplemented by additional information giving the latest position as on 31st December, 1958. The required information has not always arrived as expeditiously as would have been desired and sometimes it has taken quite a long time to get adequate replies.

I take this opportunity of thanking all the officers of the museums of India who have co-operated in supplying particulars pertaining to their museums for this purpose. To the Director-General of Archaeology in India and the Ministry of Scientific Research and Cultural Affairs, I am thankful for facilities provided for the preparation of this Directory.

My thanks are due to Shri I. D. Mathur who kindly prepared the Index at short notice.

C. SIVARAMAMURTI,
New Delhi,
May 6, 1959. Keeper,
National Museum of India.

ABBREVIATIONS USED

P.	POPULATION
F.	Year of Foundation
Hist.	History
Scope & Coll.	Scope and Collections
Ed. Act.	Educational Activities
Pub.	Publications
Adm.	Admission
Gov. body	Governing Body
Fin.	Finances
Rem.	Remarks

LIST OF ILLUSTRATIONS

PLATE 1.

1. Adoration of Buddha by the Sakyas, Satavahana, 2nd century A.D., Archaeological Museum, Amaravati.
2. Captive lion by Behzad, 15th century A.D., Salar Jung Museum, Hyderabad.

PLATE 2.

1. Orpheus and Eurydice by G. F. Watts, Salar Jung Museum, Hyderabad.
2. Autographs of Jahangir and Shah jahan on Yakut's Quran, Salar Jung Museum, Hyderabad.

PLATE 3.

1. Veiled Rachel by Benzoni 1876. Salar Jung Museum, Hyderabad.
2. Mephistopheles and Margaretta (Italian Wood Sculpture) Salar Jung Museum, Hyderabad.

PLATE 4.

1. Mithuna and Salabhanjika Motive from frieze, Ikshvaku, 2nd century A.D., Archaeological Museum, Nagarjunakonda.

PLATE 5.

1. Sculpture Gallery, Assam State Museum, Gauhati.

PLATE 6

1. Laughing Boy (Terracotta Head), 3rd century B.C., Mauryan, Patna Museum, Patna.
2. Buddha's descent at Sankisa (Bronze), 9th century A.D., Pala, Kurkihar, Patna Museum, Patna.

PLATE 7.

1. Tara (Bronze), 9th century A.D., Pala, Patna Museum, Patna.
2. Chauri Bearer (stone), 3rd century B.C. Mauryan, Patna Museum, Patna.

PLATE 8.

1. Painting by Thakur Singh, Sri Bhavani Museum, Aundh.
2. Painting by Ravi Varma, Sri Bhavani Museum, Aundh.

3. Diorama showing lions, Baroda Museum and Picture Gallery, Baroda.

PLATE 9.

1. Municipal Museum, (Culture Centre), Ahmedabad
2. Interior of a gallery of the Municipal Museum, Ahmedabad.

PLATE 10.

1. Picture Gallery, Baroda Museum and Picture Gallery, Baroda.
2. Sculpture Gallery, Watson Museum, Rajkot.

PLATE 11.

1. A pair of Musicians (stone), 11th century A.D., Western Chalukyan, Kannada Research Institute Museum, Dharwar.
2. Seshasayi Vishnu, 6th century A.D., Western Chalukya, Aihole, Prince of Wales Museum of Western India, Bombay.
3. Gomatesvara, 8th century A.D., Prince of Wales Museum of Western India, Bombay.

PLATE 12.

1. Metal Detector, Science Museum, National Physical Laboratory, New Delhi.
2. Closed Circuit Television. Science Museum, National Physical Laboratory, New Delhi.

PLATE 13.

1. Triumph of Labour by Shri D. P. Roy Choudhury, National Gallery of Modern Art, New Delhi.
2. Mother India by Amrita Sher Gill, National Gallery of Modern Art, New Delhi.
3. Veiled woman by Dr. Rabindranath Tagore, National Gallery of Modern Art, New Delhi.

PLATE 14.

1. Ganesa, Geographical and Chronological, National Museum, New Delhi.
2. Natesa (Bronze), 10th century. Tiruvanangam, National Museum, New Delhi.

3. Flying celestials (stone), 6th century A.D., W. Chalukya, Aihole, National Museum, New Delhi.

PLATE 15.

1. The story of Indian coins—Overflowing righteous wealth, National Museum, New Delhi.
2. The story of Indian Scripts—Evolution of (A), National Museum, New Delhi.

PLATE 16.

1. Ivory carvings, Sriranganathaswami etc. Devasthanam Museum, Srirangam.
2. Ivory carvings, Sriranganathaswami etc. Devasthanam Museum, Srirangam.

PLATE 17.

1. Government Art Gallery, Trivandrum.
2. Bird Gallery, Zoological Section, Government Museum, Trivandrum.

PLATE 18.

1. Interior of Archaeological Gallery, showing Bronzes, Government Museum, Trivandrum.
2. Interior of Archaeological Gallery showing wooden *ratha*, Government Museum, Trivandrum.

PLATE 19.

1. Sculpture Gallery in the New Archaeological Extension, Government Museum, Madras.
2. Government Museum, Madras.

PLATE 20.

1. Kalyanasundaramurti group (Bronze), Chola, 11th century A.D., Tanjore Art Gallery, Tanjore.
2. Zoological Gallery, Skeletons, Government Museum, Madras.

PLATE 21.

1. Gallery in the Tribal Research Institute Museum, Chhindwara.
2. Epigraphical Gallery, State Museum, Nowgong.

PLATE 22.

1. Pottery, Mahant Ghasi Dass Memorial Museum, Raipur.
2. Shri Krishna Bhagavati (stone), 10th century A.D., Chhandella, State Museum, Nowgong.
3. Yagadakshinamurti (stone), 10th century A.D., State Museum, Chhandella, Nowgong.

PLATE 23.

1. Mysore Government Museum, Bangalore.

PLATE 24.

1. Rajputana Museum, Ajmer.
2. Government Museum, Alwar.

PLATE 25.

1. Bodhisattva (stone), 6th century A.D., Gupta, Kausambi Museum, Allahabad University, Allahabad.
2. Gajalakshmi (Terracotta), 6th century A.D., Gupta, Kausambi Museum, Allahabad University, Allahabad.
3. Bodhisattva (stone), 6th century A.D., Gupta, Kausambi Museum, Allahabad University, Allahabad.

PLATE 26.

1. Children in a Gallery, Motilal Nehru Bal Sangrahalaya, Lucknow.
2. Pre-historic implements, Gurukula Museum, Gurukula Kangri, Hardwar.

PLATE 27.

1. Bodhisattva Simhanada, 11th century, A.D., Gahadavala, Maholi, State Museum, Lucknow.
2. Buddha, 5th century A.D., Gupta, Mankuwar, State Museum, Lucknow.

PLATE 28.

1. *Gopis* churning milk, Gupta, 5th century A.D., Bharat Kala Bhavan Museum, Banaras.
2. Yakshi, Kushan, 2nd century A.D., from Mathura, Bharat Kala Bhavan Museum, Banaras.

PLATE 29.

1. Art Section, Indian Museum, Calcutta
2. Harishikesa (Bronze), 10th century A.D., Pala, Museum of the Bangiya Sahitva Parishad, Calcutta.
3. Copper-plate engraving showing Vishnu and devotee, 12th century A.D., Sunderban, Asutosh Museum of Indian Art, Calcutta University, Calcutta.

PLATE 30.

1. Surva (stone), 6th century A.D., Gupta, Kasipur, Sunderban, Asutosh Museum of Indian Art, Calcutta.
2. Indian Museum, Calcutta.
3. Bharhut Gallery, Archaeological Section, Indian Museum, Calcutta.

**LIST OF
MUSEUMS IN INDIA**



I
ARCHAEOLOGICAL AND CULTURAL MUSEUMS

ANDHRA PRADESH

1. Alampur . . Archaeological Site Museum
2. Amaravari . . Archaeological Museum
3. Hyderabad . . Hyderabad Museum
6. " . . Salar Jung Museum
5. Kondapur . . Archaeological Museum
6. Mianapalle . . Mianapalle College Museum
7. Nagarjunakonda . . Nagarjunakonda Museum
8. Rajahmundry . . Museum of the Andhra Historical Research Society
9. Tirupati . . Sri Venkateswara Museum
10. Vijayawada . . Victoria Jubilee Museum

ASSAM

11. Gauhati . . Assam State Museum

BIHAR

12. Buddh Gaya . . Archaeological Museum
13. Darbhanga . . Chandradhari Museum
14. Gaya . . Gaya Museum
15. Nalanda . . Nalanda Museum
16. Patna . . Patna Museum
17. Vaisali . . Vaisali Museum

BOMBAY

18. Ahmedabad . . Municipal Museum (Culture Centre)
19. " . . Museum of Seth Bholabhai Jeshingbhai Institute of Learning and Research
20. Amreli . . Shri Girdharbhai Children's Museum
21. Aundh . . Sri Bhavani Museum
22. Baroda . . Museum and Picture Gallery, Sayaji Bagh
23. " . . Museum of the Department of Archaeology, M. S. University of Baroda
24. Bhavnagar . . Barton Museum of Antiquities
25. Bhuj . . Kutch Museum
26. Bombay . . Prince of Wales Museum of Western India
27. " . . Victoria & Albert Museum, Victoria Gardens
28. Dharampur . . Lady Wilson Museum
29. Dhulia . . I. V. K. Rajwade Sanshodhan Mandal Museum
30. Jamnagar . . Museum of Antiquities
31. Junagadh . . Junagadh Museum
32. Kolhapur . . Kolhapur Museum
33. Nagpur . . Central Museum
34. Poona . . Bhartia Itihasa Samshodhaka Mandala Museum
35. " . . Museum of the Deccan College Post-graduate & Research Institute

36. Prabhas Patan . . Prabhas Patan Museum
37. Rajkot . . Watson Museum
38. Sabarmati (Ahmedabad) . . Gandhi Smarak Sangrahalaya
39. Sevagram . . Gandhi Smarak Sangrahalaya
40. Surat . . Sardar Vallabhai Patel Museum
41. Vallabh Vidyanagar . . Museum of Art and Archaeology

DELHI

42. Delhi . . Archaeological Museum, Red Fort
43. " . . Indian War Memorial Museum
44. New Delhi . . Gandhi Smarak Sangrahalaya
45. " . . National Gallery of Modern Art
46. " . . National Museum of India

HIMACHAL PRADESH

47. Chamba . . Bhuri Singh Museum

JAMMU & KASHMIR

48. Jammu . . Dogra Art Gallery
49. Srinagar . . S.P.S. Government Museum

KERALA

50. Trichur . . The Archaeological Museum and Picture Gallery
51. " . . The State Museum and Zoological Gardens
52. Trivandrum . . Government Art Gallery (Sri Chitra Nayakam)
53. " . . Government Museum

MADHYA PRADESH

54. Bhilsa Vidisha . . Vidisha Museum
55. Bhopal . . Central Museum
56. Dhar . . District Archaeological Museum
57. Gwalior . . Archaeological Museum, Gwalior Fort
58. " . . State Museum, Jamna Bagh
59. Indore . . Central Museum
60. Khajuraho . . Archaeological Museum
61. Nowrangpur . . State Museum, Dhubela Palace
62. Raipur . . Mahant Ghanshyam Das Memorial Museum
63. Saugor . . Archaeological Museum, University of Sagar
64. Sanchi . . Museum of Archaeology
65. Sonagir . . Digambar Jain Museum,

MADRAS

66. Madras . . Fort St. George Museum
67. " . . Government Museum and National Art Gallery
68. Madurai . . Gandhi Smarak Sangrahalaya (Gandhi Memorial Museum)

69. Madurai . . .	Sri Meenakshi Sundareshwarar Temple Museum	93. Bundi . . .	National Heritage Preservation Society Museum
70. Padmanasapuram . . .	Museum of Antiquities	94. Jaipur . . .	Government Central Museum
71. Pudukkottai . . .	Government Museum	95. Jhalawar . . .	Archaeological Museum
72. Srirangam . . .	Sriranganathaswami, etc. Devasthanam Museum	96. Jodhpur . . .	Sardar Museum
73. Tanjore . . .	The Tanjore Art Gallery, Palace Buildings	97. Kotah . . .	Museum and Sarasvati Bhawan
mysore			
74. Bangalore . . .	Goverment Museum	98. Sangaria . . .	Chhoturam Museum
75. Bijapur . . .	Archaeogical Museum	99. Sikar . . .	Sikar Museum
76. Chitradurga . . .	Local Antiquities Museum	100. Udaipur . . .	Victoria Hall Museum
77. Dharwar . . .	Knnada Research Institute Museum		
78. Hampi . . .	Archaeological Museum		
79. Mangalore . . .	Government Museum, Srimanthi Bhavan, Bijai		
80. , . .	Mahatma Gandhi Museum, Canara High School		
ORISSA			
81. Baripada . . .	Baripada Museum	101. Allahabad . . .	Allahabad Museum
82. Belkhandi . . .	Belkhandi Museum	102. Kalpi . . .	Mahatma Gandhi Hindi Sangrahalaya, Hindi Bhawan
83. Bhubaneswar . . .	Orissa State Museum	103. Hardwar . . .	Gurukula Museum, Gurukula Kangri
84. Khiching (Mayurbhanji) . . .	Khiching Museum	104. Lucknow . . .	State Museum
PUNJAB			
85. Amritsar . . .	Central Sikh Museum	105. Mathura . . .	Archaeological Museum (Curzon Museum or Archaeology)
86. Patiala . . .	Provincial Museum	106. Sarnath . . .	Sarnath Muscum
87. Simla . . .	Punjab Government Museum	107. Varanasi . . .	Bharat Kala Bhavan Museum of Art and Archaeology, Banaras Hindu University.
RAJASTHAN			
88. Ajmer . . .	Raiputana Museum	108. Calcutta . . .	Indian Museum
89. Alwar . . .	Government Museum, Alwar	109. , . .	Victoria Memorial Hall Museum
90. Amber . . .	Archaeological Museum	110. , . .	Asutosh Museum of Indian Art, Calcutta University
91. Bikaner . . .	Ganga Golden Jubilee Museum	111. , . .	Municipal Museum
92. Bharatpur . . .	State Museum	112. , . .	Museum of the Asiatic Society
		113. , . .	Museum of the Bangiya Sahitya Parishad
		114. , . .	Gurusaday Museum
		115. Kanthalpara . . .	Rishi Bankim Library and Museum
		116. Malda . . .	B.R. Sen Museum
		117. Santiniketan . . .	Rabindra-Sadana (Tagore) Museum,
		118. Serampore . . .	Serampore College Museum
		119. Tamluk . . .	Hamilton High School Museum

II

EDUCATIONAL AND SCIENCE MUSEUMS

ANDHRA PRADESH

1. Guntur . . .	Medical College Museums
2. Hyderabad . . .	Health Museum Andhra Medical College Museums
3. Visakhapatnam . . .	

ASSAM

4. Gauhati . . .	Assam Forest Museum
------------------	---------------------

BOMBAY

5. Ahmedabad . . .	B.J. Medical College Museum
6. Baroda . . .	Municipality Health Museum
7. " . . .	College Museums
8. Bombay . . .	Grant Medical College Museums
9. " . . .	St. Xavier's College Museums
10. " . . .	Seth Gordhandas Sunderdas Medical College Museum
11. " . . .	The Bombay Natural History Society Museum at Prince of Wales Museum

12. Poona . . .

B.J. Medical College Museums

13. Delhi . . .

Anthropological Museum, University of Delhi

14. New Delhi . . .

Engineering Museum

15. , . .

Science Museum, National Physical Laboratory

16. , . .

Lady Hardinge Medical College Museums

KERALA

Zoology and Botany Museum, Maharaja's College

MADRAS

Zoology Museum, Annamalai University

Agricultural College Museum

Gass Forest Museum

Medical College Museums

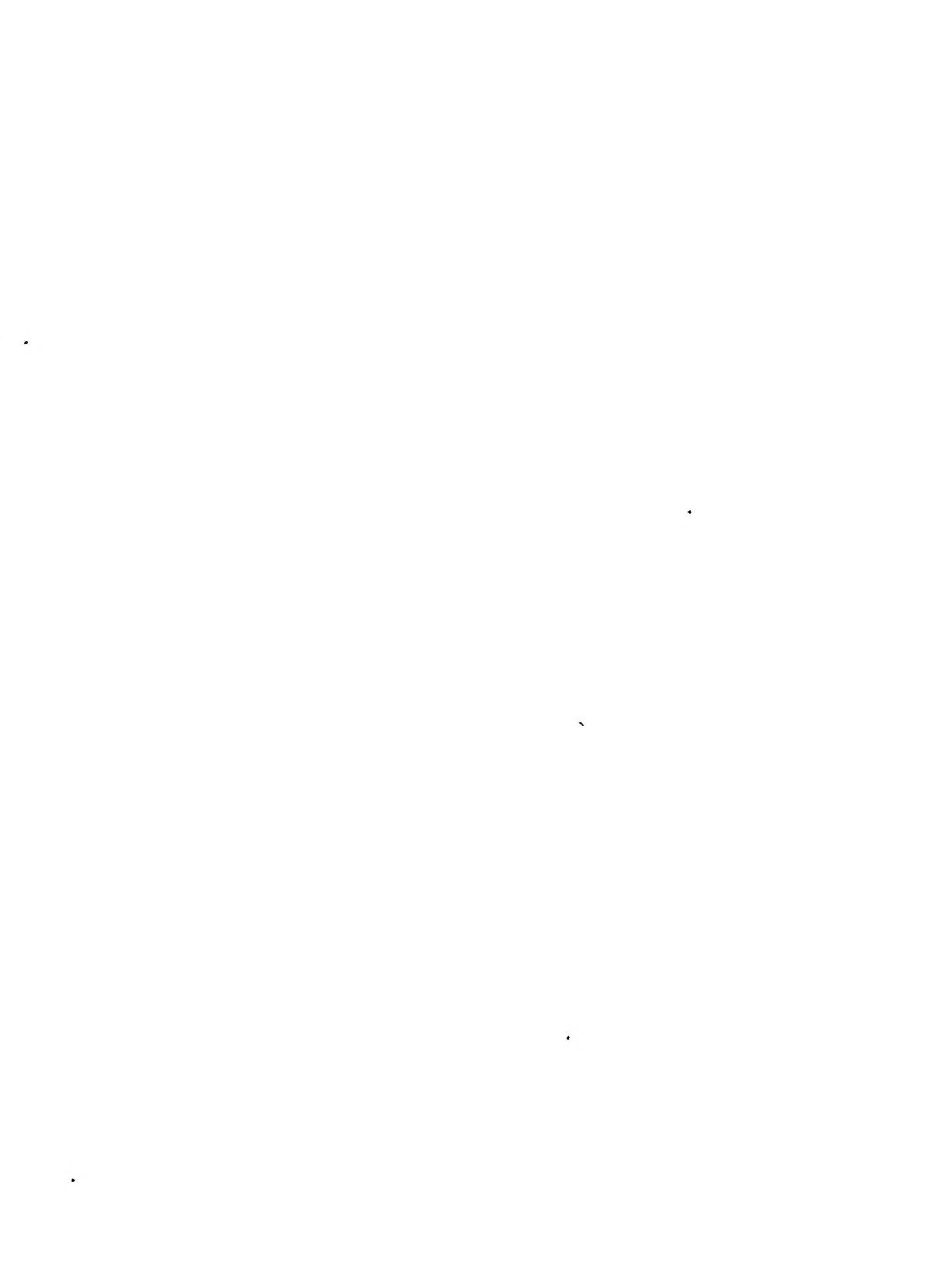
Museum of the College of Engineering, Guindy

23. Madras	Stanley Medical College Museum	UTTAR PRADESH
24. Mandapam camp	Central Marine Fisheries Research Station Reference Museum	
25. Tambaram	Zoological Museum, Madras Christian College	
26. Tiruchirapalli	Natural History Museum of St. Joseph's College	
	MADHYA PRADESH	
27. Chhindwara	Tribal Research Institute Museum	
28. Shivpuri	Regional Forest Training School Museum	
	MYSSORE	
29. Bangalore	Central College Museums	
30. Mysore	University Medical College Museums	
	PUNJAB	
31. Amritsar	Museum of the Botany Department, Punjab University.	
32. Hoshiarpur	Museum of the Zoology Department, Punjab University.	
		33. Agra
		34. Allahabad
		35. Dehra Dun
		36. "
		37. Lucknow
		38. "
		39. "
		40. Calcutta
		41. "
		42. "
		43. Darjeeling
		St. John's College Museum
		University Museums
		Museums of the Forest Research Institute and Colleges
		Geodetic Branch Museum, Survey of India
		Provincial Hygiene Institute Museum
		University Museum
		Motilal Nehru Bal Sangrahalaya
		WEST BENGAL
		44. Medical College Museums
		Museum of the School of Tropical Medicine
		R.G. Kar Medical College (Pathology, Museum)
		Natural History Museum

III

INDUSTRIAL AND COMMERCIAL MUSEUMS

	ASSAM	MADRAS
1. Gauhati	Commercial Museum, Gauhati University, Jalukabari	7. Madras
2. , ,	Cottage Industries Museum	8. , ,
	BOMBAY	
3. Ahmedabad	Calico Museum of Textiles	9. Pilani
4. Poona	Lord Reay Maharashtra Industrial Museum	10. Calcutta
	DELHI	11. , ,
5. New Delhi	Handicrafts Museum	12. , ,
	KERALA	
6. Trivandrum	Sri Moolam Shashyabhapuram Memorial Institute Museum	Birla Industrial and Technological Museum
		Crafts Museum
		Government Industrial and Commercial Museum
		RAJASTHAN
		Central Museum
		WEST BENGAL
		Birla Industrial and Technological Museum
		Crafts Museum
		Government Industrial and Commercial Museum



MUSEUMS IN INDIA

The Origin and Development of Museums in India

The genesis of the museum movement in India is to be traced to the Asiatic Society of Bengal, founded by that brilliant scholar Sir William Jones in 1784. In 1796, the Society had seriously to consider the question of suitably housing the many 'curiosities' that accumulated by donations from time to time by members. In 1814, Dr. Wallich, a Danish Botanist, strongly urged the Society to establish a museum offering his services as Honorary Curator and the supply of duplicates from his valuable collection. The proposal was accepted and the museum was established comprising two sections, one of archaeological and ethnological material and the other of geological and zoological. The museum grew rapidly. In 1836, the Society, finding itself financially weak, requested the Government for funds and persisted till in 1839 the Court of Directors of the East India Company sanctioned an amount for the maintenance of the museum and also authorised the Government of India to make grants from time to time for special purposes.

The museum of Economic Geology at Calcutta, opened in 1840, and also at first housed in the Society's museum, but later removed elsewhere to the premises of the Geological Survey of India, was finally brought back to the Imperial Museum newly established after protracted negotiations between the Society and the Government for housing the geological, zoological and archaeological collections of the Society's Museum. This imposing building of the Indian Museum was ready for occupation in 1873 and several later additions to it in the shape of new wings gave the required space for additional galleries for the Industrial and Art Sections. In 1904, Sir Herbert Risley, Chairman of the Trustees, proposed that the Museum should comprise five sections—geological, zoological and ethnological, archaeological, art and industrial.

As early as 1819, efforts for forming a museum had been made in Madras and the Madras Literary Society, an auxiliary of the Asiatic Society of London desired to have a museum of Economic Geology in 1828. In 1843, the Society requested the Government for the formation of this Museum and the Court of Directors of the East India Company agreed to the formation of a Central Museum at Madras. In 1850, Assistant Surgeon Edward Green Balfour offered his services as officer-in-charge of the proposed museum, and his personal enthusiasm was greatly responsible for the rapid building up of the museum. Dr. Balfour encouraged the formation of local museums at Bangalore, Tiruchirapalli, Bellary, Coimbatore, Cuddalore, Ootacamund, Secunderabad and Mangalore. Six museums were actually started, but all these except the one at Rajahmundry were closed down in 1861.

In 1851 the Victoria & Albert Museum was established by Dr. Erskine.

The oldest Medical Museum in India and Asia, the Grant Medical College Museum at Bombay, originated very soon after the starting of the College in 1845 and the oldest catalogue there dates back to 1850.

General Collins organised a museum in Trivandrum in about 1857.

The idea of a museum at Bombay originated in 1848 and the collections got together in connection with the great Exhibition at London in 1851 gave it an impetus, and in 1857, thanks to the efforts of Dr. Buist, a Museum of Economic Products was established. But the outbreak of the mutiny affected it as it was hastily taken over for the occupation of the military and it was not till 1871 that the present building of the Victoria & Albert Museum was made available for its occupation.

The museums at Lucknow and Nagpur were established in 1863 and that of Lahore in the following year. The Mysore Government Museum at Bangalore came into existence in 1865. The year 1874 saw the creation of the Mathura Museum. The next year saw the birth of the Museum at Raipur. In 1888, the Rajkot Museum was formed and ten years later the Museum at Srinagar. The foundation stone of the Baroda Museum was laid in 1887.

Queen's Jubilee Impetus to Rise of new Museums

The celebration of the Jubilee of Queen Victoria in 1886 ushered in a new era of the rise of several museums not only in India, but in other parts of the British Empire. Several museums were started at this time e.g. the Victoria Technical Institute at Madras, the Museums at Jaipur, Udaipur, Rajkot, Vijayawada, the Victoria Memorial Hall at Calcutta and so on.

Lord Curzon's Efforts

But the greatest impetus to the development of museums in the country was given during the time of Lord Curzon, whose interest was in no small measure followed up by the enthusiasm of Sir John Marshall, the then Director-General of the Archaeological Survey. From 1902, there has been a regular sequence of events in the history of museum-building as several site and local museums were established, some directly by and several others through the encouragement of the Archaeological Survey. The Museums established at Ajmer, Baripada, Chamba, Jodhpur, Khajuraho, Gwalior, Bijapur and Dacca within a space of ten years, owe their existence to the keen interest evinced by Sir John Marshall, who was also responsible for the Archaeological Museums at Sarnath and other sites and the Central Asian Antiquities Museum at New Delhi. The Museums at Malda in Bengal, Pagan and Mandalay, at Bijapur in Bombay, in the Taj at Agra, at Dhar and at Peshawar were at the instance of Lord Curzon.

Though the creation of the Prince of Wales Museum at Bombay was thought of as early as 1904, and though with liberal grants secured both from Government and large-hearted donors like Currimbhoy Ibrahim, the building was completed in 1914, having been occupied temporarily by the military hospital during the war, it was made available only in 1921 for the purpose of the museum, which now houses the collections of the Bombay Branch of the Royal Asiatic Society, the Anthropological Society, the Bombay Natural History Society, the Tata collections and the material that had been collected for a long time by the Western Circle of the Archaeological Survey.

Site Museums

Of the site museums, the one at Sarnath dates back to 1904 and that at Nalanda came into existence in 1917. Seven years later a museum sprang up at Mohenjo-daro and was followed by other museums at Harappa and Taxila in a couple of years. All these were the creation of Sir John Marshall. The Museum at Nagarjunakonda was constructed about 17 years ago and of comparatively recent date are the site museums at Kondapur in Hyderabad, at Hampi and at Amaravati. In 1952, the Department of Archaeology of Hyderabad State collected several fine sculptures and arranged them in a *Mandapa* at Alampur and this is a site museum now run by the Government of Andhra Pradesh. The open-air Museum at Khajuraho was recently taken over by the Central Department of Archaeology. A new addition to the site Museums is the one at Bodh-Gaya under the Central Archaeological Department; it came into existence in the wake of the Buddha Jayanti celebrations towards the end of 1956. But the latest of this type of Museum is of Tipu's Relics at Seringapatam, at present being organised by the Department of Archaeology.

Other State Museums

Several State Governments established a number of museums with collections brought together by their respective departments. Thus came into being the Museums of Indore, Hyderabad, Himatnagar, Junagarh, Kolhapur, Padmanabhapuram, Reva (now Nowgong), between the years 1921 and 1947.

Museums Supported by Municipal Corporation

The keen interest evinced by the Municipal Corporations of certain towns and cities accounts for the origin and growth of certain Museums that are famous for their collections and their remarkable growth. One such is the Prince of Wales Museum in Bombay. The Corporation of Bombay has been so generous as to foster another important Museum, the Victoria & Albert Museum. The Allahabad Museum, which has a rich collection and has now moved into a fine building of its own, is maintained by the Municipality of Allahabad. The Poona City Municipality contributes liberally to maintain the Lord Reay Maharashtra Industrial Museum that it practically revivified in 1929. Another Municipal

Museum at Calcutta, originally an Industrial Museum is now a Health Museum. Another such Health Museum is that of the Baroda Municipality. The Municipal Corporation of Ahmedabad has set an example for the whole country, by creating a Museum housed in an ideal building specially planned for the purpose and completed only two years ago. These are just a few outstanding examples of Municipalities that have evinced interest in museums as institutions of visual education.

Museums Sponsored by Societies and Individuals

The enthusiasm of societies and even individuals accounts for the springing up of several museums in addition to those mentioned above. The Museum of the Bharat Itihasa Samsodhaka Mandal at Poona is of this category. It is the museum of the Kamarupa Anusandhan Samiti of Gauhati, that has ultimately developed into a provincial museum. It is interesting that a Historical Society of a College could build up the nucleus of the provincial museum, but this is what has happened for the Provincial Museum of Orissa at Bhuvnareshwar is composed of the material from the Museum of the Historical Society of the Ravenshaw College. The Bangiya Sahitya Parishad Museum opened in 1910 is also of this type, as it owes its origin to the enthusiasm of the Society.

The museum of the Varendra Research Society is due to the indefatigable efforts of Kumar Saratkumar Ray of Dighapatia. It occupied its present building in 1919.

Through the efforts of Rai Krishnadasa, the Bharat Kala Bhavan, a fine museum of art, was established in 1919 at Banaras. The Municipal Museum at Allahabad owes a debt of gratitude to the enthusiasm and the collections made by Rai Bahadur B. M. Vyas. The Museum at Madanapalle in the Theosophical College owes its existence to the personal collections of Dr. J. H. Cousins. Similarly the Museum of the Indian Historical Research Institute in St. Xavier's College owes its material to the efforts of Rev. H. Heras, S. J.

University Museums

Though a museum with material from the State Department of Archaeology but attached to the University was made possible at Mysore (where for a long time the Director of Archaeological Researches was in charge of it) it was actually at Calcutta that the first full-fledged University Museum came into existence, and was named after that great patron of learning and culture—Sir Asutosh Mookerjee. This Asutosh Museum of the Calcutta University has created a spirit of emulation through which similar museums are springing up in other Universities. Thus, in the Allahabad University there is the Kausambi Museum and another in the Gurukula University, Haridwar. The Banaras University has now taken over the Bharat Kala Bhawan Museum to be run under its auspices. Antiquities have been collected and a Museum formed in the University at Vallabh Vidyanagar and in the Sagar University. The Delhi and

Gauhati Universities have now a Museum of Anthropology. In recent years the interest for archaeological exploration and excavation has been on the increase among the Societies and the Universities and as a result some museums have sprung up as at Vaisali, Gaya and Tirupati. The Venkatesvara Museum at Tirupati is almost a University one as well as a Temple Museum. The Museum of the Deccan College of Post-Graduate Research at Poona and the Dharwar Kannada Research Society's Museum under the Karnataka University, have rich collections gathered by excavation and exploration. Similarly gathered material is displayed at the Archaeological Museum of the Baroda University.

A new type of Museum in a University is the Commercial Museum very recently started at Gauhati as it is the only instance of a Commercial Museum associated with a University in India.

There is practically no college of importance in India without the different departments having museums of their own to promote the study of different scientific subjects; and there are museums for engineering and the different branches of medical science. The medical and engineering colleges have also developed museums of their own as an effective aid in the instruction of various subjects like pathology, hygiene, physiology and so on.

Forest and Agricultural Museums

There is a fine group of museums attached to the Forest College at Dehra Dun with separate branches for silviculture, timber, minor forest products and entomology. The building of museums of the Forest Research Institute and colleges at Dehra Dun is one of the best not only in India, but in Asia. Though the Forest School at Dehra Dun dates back to 1878, it was in 1914 that with the formation of the Forest Research Institute, increased activity in this direction brought forth the Museum of Forest Research.

The Gass Forest Museum at Coimbatore was, however, formed earlier in 1902, through the efforts of Mr. H. A. Gass, who was able to see the new building in before he retired from service, and whose valuable services are recognised in the name it bears.

The Agricultural Museum devoted to agriculture and allied sciences was founded in 1909 as an adjunct to the Agricultural College and Research Institute at Coimbatore. This Museum contains samples of geological formation, agricultural implements, soils and manures, and other objects pertaining to agricultural zoology, botany, mycology, etc.

Museum of Engineering

The Museum of the College of Engineering at Guindy near Madras consists of several hundred fine models essential for the purpose of instruction to college students and has elaborate workshops fully equipped to the best advantage of the students undergoing training in different branches of Engineering. The recently started Engineering Museum at Delhi has several models to illustrate river projects and is

meant to give an idea of the national development in our country in the sphere of irrigation and power.

Medical Museums

The Museum of Pathology of the Grant Medical College, Bombay is among the oldest museums in India and dates back to 1845 and has the oldest catalogue that is dated 1850. Museums for each department of medical science have been growing up in colleges all over the country, and here too in the Grant Medical College, the Pathology Museum came into being in 1903. The Pathology Museum of the Madras Medical College dates back to 1868, while the Hygiene and Entomology Museums came later in 1928 and 1932 respectively. The Medical College Pathology Museum in Calcutta has collections which date back to even 1823, though Dr. Allen Webb, was the first Curator of the Museum in about 1840, from which time further valuable additions were made.

The Stanley Medical College soon after its creation had a Museum of Pathology attached to it even in 1923, though the Museums of Anatomy, Hygiene and Pharmacology have taken shape very recently from 1950 onwards.

The Seth Govardhandas Sunderdas Medical College Museums of Anatomy and Pathology in Bombay date from 1925 and 1926 respectively. The Museum of the Lady Hardinge Medical College in Delhi dates back to 1917, though like the Anatomy, Hygiene and Pharmacology Museums of the Stanley Medical College Madras, the Museums of Anatomy, Pharmacology, Pathology and Preventive Medicine of the Medical College of Baroda are of recent origin, having been formed in 1949.

The Museum of the School of Tropical Medicine at Calcutta which started in 1921, has gradually built up its collections for aiding medical research and post-graduate teaching of medicine. It has a wide range of preserved biological specimens of different categories, dissected specimens of infected animals and postmortem and autemortem of the human body, plaster models representing tropical diseases, etc., which assist medical students and those engaged in research in a better understanding of the material.

The Provincial Hygiene Institute Museum at Lucknow that was established in 1928, has several sections for Meteorology, Physics, Chemistry, Anatomy, Preventable Diseases, Water Supply, Air and Ventilation, Sewage and Drainage and Nutrition.

Natural History Museums

Just as several Historical Research Societies have been responsible for Historical and Archaeological Museums, Natural History Societies have also actively fostered the growth of Natural History Sections of Museums and independent Natural History Museums. The Natural History Section of the Prince of Wales Museum at Bombay which has the finest dioramas to be seen in Indian museums, has been very assiduously helped and fostered by the Bombay Natural History Society. It should be remembered that

for the collections housed in the Natural History Section of this Museum, the Society raised about Rs. 23,000 from among their own members to which a special grant of Rs. 17,500 was added by Government for the Section when extensions to the building were created in 1938; and the new building is only a part of a larger scheme for the providing of additional accommodation for the Natural History Section.

Though the Natural History Museum of Darjeeling was conceived even in 1902, it was only in 1923 that with the formation of the Natural History Society at Darjeeling proper care of the Museum and its building up was assured by the appointment of a competent Curator. It was owing to the untiring efforts of Mr. C. M. Inglis that the excellent standard of the Museum was attained and invited the high appreciation that Mr. Markham, the Empire Secretary of the Museums Association, recorded during his visit to it.

Museums of Natural History have been started in colleges from as early a date as 1874 when the Zoology and Botany Museums at the Maharaja's College, Ernakulam were founded, and in 1885 the Museum of the Zoological Department came into existence in the Madras Christian College. Eleven years later, the Natural History Museum of St. Joseph's College, Tiruchirapalli, came into existence. In the Central College, Bangalore, the Geological Museum came into being in 1898, though the Botanical and Zoological Museums started very much later, the one in 1921 and the other in 1923.

The Museum of Natural History of St. Xavier's College at Bombay was opened in 1918, ten years earlier than the Museum of the Indian Historical Research Institute, also associated with St. Xavier's College. As early as 1910, the Geology Museum of the Allahabad University came into being mainly through the efforts of Dr. W. H. Woodland and with the formation of the Department of Botany the Museum of Botany was established. These are to be distinguished from the Kausambi Museum of the Allahabad University, devoted to History and Archaeology which came into being only recently in 1952.

Science Museums

The need for Science Museums with elaborate equipment and interesting and instructive material both for specialised study and for popular enlightenment has been felt and such museums have been organised in several countries. A beginning has been made in this direction in India also by starting a Science Museum in the National Physical Laboratory at New Delhi, and gives every promise of growth into a remarkable institution. Thanks to the munificent gift of the Birla House for starting a similar one at Calcutta, a Museum of Technology is now in the making.

Industrial Museums

It should be remembered that very often museums have been started with the material collected in con-

nection with the exhibitions from time to time, retained on a permanent basis to form the nucleus of such institutions. Arts and Crafts sections and objects of industrial value have had a conspicuous place among such exhibits. There have been cases also of Museums developing purely as industrial ones. The Lord Reay Maharashtra Industrial Museum at Poona, which dates back to 1888, was born out of an exhibition of Indian arts and manufactures held in Poona and has grown into an admirable museum of its kind.

Another, the Bihar Commercial Museum started in 1936, originally as a private institution, was till recently slowly being built up and owes much to Mr. P. K. Sengupta. It has now ceased to function. Soon after the Second World War a Commercial Museum on a large scale was brought into being at Calcutta and the West Bengal Government is now developing it into a large institution. Among the several museums that sprang up on the occasion of the Diamond Jubilee of Queen Victoria is one, the Victoria Technical Institute at Madras, which is a flourishing Industrial Museum. Similarly in 1927 came into being at Trivandrum the Sri Moolem Sashtiabdadapuri Memorial Institute to commemorate the 60th birthday of the then ruler of Travancore, which is a fine Industrial Museum laying special stress on ivory and wood carving in addition to various other crafts.

A remarkable museum of recent origin is the Calico Museum of Textiles established in 1949 at Ahmedabad by Mr. Gautama Sarabhai. In an attractive building with excellent display of the material shown, the stress here is on modern design in Indian textiles. The study is made most interesting by the presentation of a visual picture of the economic and technological conditions in India today and the possibilities of handicraft and machine loom. Raw material like cotton, linen, wool, silk, nylon and the process of spinning and weaving are all presented in the most attractive manner by representing stages of evolution in the method from that adopted by the primitive man to the latest mode of spinning and weaving and the machine loom.

Children's Museums

Museums exclusively devoted to the elucidation of scientific principles, problems of Natural History, laws of motion, gravitation, growth and decay of life, arts and crafts, history and culture in a simple but effective way by means of models, charts, are now coming up. The Amreli Children's Museum is the creation of Mr. P. G. Mehta who has devoted himself to it. In 1957 was established the Motilal Nehru Bal Sangrahalaya at Lucknow through the efforts of Mr. C. B. Gupta. Recently the foundation stone was laid for a Children's Museum as an annexe of the Madras Government Museum. A good children's Museum with a fine Dolls Section from the collection of Mr. Shankar Pillai in addition to galleries devoted to other sections, is now being started at Delhi.

Temple Museums

Another important phase in the growth of museums, specially in the South, is the springing up of small, but interesting museums in the larger temples. The Indian temple has always been a great institution for the cultural, economic, social and educational in addition to the religious needs of the local folk and has acted as more or less a museum. It is in the fitness of things that such museums should have sprung up. Of these temple museums, mention must be made of the Rajaraja Museum in the Brihadisvara temple at Tanjore, which has renewed itself in the recently formed Gallery of Art in the Sarasvati Mahal Palace; the Museum of the Srirangam temple and that of the Minakshisundaresvara temple, the temple of Madurai, the first containing a remarkable collection of sculpture in stone and metal and the next a collection of splendid ivories. One of the finest of the temple museums greatly built up with the co-operation of the Sri Venkatesvara University at Tirupati is the Sri Venkatesvara Museum with a good collection of sculptures and inscriptions.

✓ Archaeological Museums' Growth Fostered by Archaeological Survey

In the earliest stages of the museum movement the nucleus of collections have mostly been geological or biological. It is with this material that the principal museums of India started functioning. But with the formation of the Archaeological Survey of Northern India by Lord Canning and the appointment of General Cunningham as the Archaeological Surveyor, the place of archaeology in museums came to be felt. To the indefatigable work of General Cunningham, the museums owe the rich collection in which they take pride today. From the beginning of this century and with the new lease of life given to the Archaeological Department by Sir John Marshall and Lord Curzon, the Archaeological Sections in museums and separate museums of archaeology developed as institutions compelling attention. The personal interest and enthusiasm of Lord Curzon in understanding and preserving the glorious past of India by maintaining monuments and starting museums, as also the sympathetic help of Sir John Marshall, accounts for several archaeological Museums, as already noted above. With equal anxiety for the proper emphasis on museum development in the Department, Sir Mortimer Wheeler constituted a Museums Branch in 1945. The formation of the National Museum of India at Delhi in 1949 opened up new vistas.

At the beginning it was the enthusiasm of individuals like Colonel Colin Mackenzie and other members of the societies, like the Asiatic Society, that gave rise to the different museums that have enriched their collections by frequent donations. Long before the Archaeological Survey was constituted, General Cunningham had himself donated as early as 1935-36 a large collection of Buddha images of the Gupta period from Sarnath. The lively sculptures of the Asiatic Society's collection, now in the

Indian Museum, were presented by the Hon'ble G.F. Edmondston, who was then a Lieut. Governor. The fine sculptures from Java which form a unique collection in the Indian Museum were presented by members of the Asiatic Society from time to time, thanks to the connections that Britain had with Java for a brief spell of time. But the Indian Museum had become established by the time Sir Alexander Cunningham, the then Director-General of Archaeology, presented several Gandhara sculptures, antiquities from Bodh-Gaya, and more important than all, the Bharhut rail and gateway, which form as it were, the most valuable treasure in the Indian Museum. Cunningham did not stop with the presentation of the antiquities, but with J.D.M. Beglar, he took great interest in the arrangement of the material in the Museum. As Dr. Anderson himself acknowledges, his is the division of the Archaeological Section into four galleries—the Asokan, Indo-Scythian, Gupta and Mohammanadan with inscriptions—a division which has been continued with necessary modifications during several decades.

How thankful should we be to Gen. Alexander Cunningham, who not only discovered the ruins of the Bharhut stupa in 1873, but took up and saved them from vandalism by removing them to the Indian Museum. A couple of years later, it was Cunningham who requested the Raja of Nagod, in whose territory stood Bharhut, to present the sculptures to the Government. At the risk of being criticised as a "Vandal" [Professor Childers wrote; "I hear of a proposal to remove them from Bharhut. The scheme carried with it a certain aroma of vandalism (fancy carting away stonehenge)"], he carried away a portion of the rail and gateway which are almost the only remains now of that magnificent stupa and gateway barring the small collection now in the Allahabad Museum. We cannot but recall with regret that of whatever was left behind, every stone that was removable was "carted" away by people for building purposes.

This surely brings to mind what Colonel Colin Mackenzie did for India in saving what he could of the remains of the Amaravati stupa, which he discovered in 1797, and except those that he sent to the Asiatic Society and to Masulipatam, all the marbles that were exposed, were burnt into lime by the villagers, also for building purposes. One of the greatest monuments, the Amaravati stupa, was thus almost nearly destroyed except for the portions of the rail and carvings which form a priceless treasure of the Madras and the British Museum.

The Madras Museum was fortunate in getting a fine collection of Gandhara sculptures in the eighties of the last century, thanks to the generosity of Major H. H. Cole. But alas; what might have been the second-best collection of Gandhara sculptures in an Indian museum, was returned hastily by Dr. Thurston who reversed the policy of his predecessor by narrowing the museum down to strict provincial limits. The collection made by Bidie's efforts was scattered or stored away.

Thanks to the efforts of Dr. D. B. Spooner, the Peshawar Museum was greatly enriched by the wealth of sculpture he unearthed at Sahri Bahlo, Takht-i-Bahi, Shahji-ki-dheri and other places. The result of one of the most brilliant discoveries in this area, the relic casket of Kanishka, forms a most valued treasure of the Peshawar Museum, where it was deposited. If Cunningham's efforts laid the foundation of the Gandhara collection in the Indian Museum at Calcutta and the Museum at Lahore, it is the excavation of Sir John Marshall in the frontier region that accounts for the enormous growth that makes the Indian Museum collection of Gandhara sculpture the best in India today.

The Prince of Wales Museum of Bombay is the most fortunate amongst Indian museums in receiving liberal presentations of collections from private donors like Sir Ratan and Sir Dorab Tata and Sir Akbar Hydari. The excellent Natural History Section of this Museum, as already described, owes much to the Bombay Natural History Society.

From the outset Sir John Marshall felt that the officers of the Archaeological Department should work in close cooperation with the various museums in the provinces and States. It is this policy that accounts for the Archaeological Sections made by the Superintendents of the different Circles on behalf of the Provincial Museums. The Iron Age antiquities from Adittanallur and Perumbair and several Buddhist sculptures and antiquities from Amaravati and other places including the Amaravati bronzes were excavated by Mr. Rea, the Superintendent of the Southern Circle and are now in the Madras Museum. The most important sculptures in the Jaina Section in the same Museum, those from Danavulapadu, are also here by the efforts of the Archaeological Survey. The Madras Museum collection of copper plates, the largest in the world like that of its bronzes, has been helped in its growth by Collectors and Judges, as many of these were deposited by the owners in courts in the hope that their claim for landed property would be answered effectively in those difficult-to-read charts which seemed to carry news of ancestral rights (as the owners fondly believed) and which finally yielding no fruit, were left by them in apathy and sent over to the Museum as unclaimed property. The Epigraphical Branch of the Archaeological Department has also helped the collections of copper plates in the museums. The archaeological collection of the Prince of Wales Museum at Bombay has been enriched by the efforts of the Superintendent of the Western Circle. Fine sculptures from Aihole and Elephanta are among the treasures in this Museum.

The interest and enthusiasm of Dr. J. Ph. Vogel is in no small measure responsible for the stimulus to the museum movement in India when he acted as Director-General in about 1911-12. In July 1911 Dr. Vogel presented an account of the 39 then existing museums of India at the Conference of Orientalists including the Museums Conference. The Chamba Museum owes its existence to him and the collection

in the Mathura Museum, so rapidly built up by Rai Bahadur Radha Krishan, was due to the keen encouragement and subsidies made available by Dr. Vogel. The Museums at Lucknow and Delhi and the Indian Museum at Calcutta equally enjoyed his kindly interest. As Chairman of the Museums Conference that year, he reviewed the Museum administration with sympathy.

The association of the Archaeological Superintendents with the administration of the sections pertaining to archaeology in the Provincial Museums all over the country accounts for the prompt acquisition of Treasure Trove finds of sculptures, bronzes and coins. At Madras, till an Archaeological Assistant was appointed to the Museum, the Circle Superintendent was an honorary officer to help the Museum in archaeological matters. Similarly, the Superintendent of the Frontier Circle was the honorary curator of the Peshawar Museum. The Archaeological Superintendent of the Western Circle still acts as the honorary curator of the Peshawar Museum. The Archaeological Superintendent of the Western Circle still acts as the honorary curator of the Bijapur Museum. In addition, the Superintendents of the Archaeological Survey, have been on committees of the several museums in India.

It is not only by advice and help, but also by liberal grants that the Archaeological Department has helped the growth of Museum collections as at Mathura, Madras, Lucknow and other places.

Material from interesting sites has been freely distributed among the museums by the Archaeological Survey. Thus the Mohenjo-daro collections are found in almost all the Principal museums in India. Loan collections from the Archaeological Department are found in the principal museums; such a one is the rich Pearse collection of gems and coins in the Indian Museum. Other loan collections are those in the Madras Museum, the Patna Museum and the Prince of Wales Museum at Bombay. The material excavated at various sites was generously made available to museums in the localities. Thus, the Patna Museum was enriched by the finds at Basarh and Pataliputra as well as by the Kurkihar bronzes; the Lucknow Museum by the antiquities from excavations at Bhita, Saheth Maheth, Sankisa; the Museum at Quetta by the material excavated at Nal, though the last however, after the earthquake disaster of 1931, was transferred to the Indian Museum.

Not only directly by creating, but even indirectly by encouragement, the building up of museums was pushed forward by the friendly policy of the Archaeological Department. The State Museums like those at Hyderabad, Gwalior, Baripada, Ajmer, Khajuraho, Khiching and Sanchi, all owe their debt of gratitude to the Department. Even for the arrangement of the material in the museums, the help of officers of the Department was available, as for instance of Mr. Rama Prasad Chanda at Mathura, Khiching and Baripada.

Art Galleries

Though archeological museums have been created in India at a rapid pace in large numbers, art galleries have not risen quickly. In Fact, though several of the larger museums have an Art Section, wherein collection of pictures mainly of the Rajasthani, Mughal and Deccani schools are exhibited, a comprehensive picture of the history of painting in its phases of development has not been presented except in two or three museums. The art section of the Prince of Wales Museum, which is very rich, lays correct emphasis both on Indian and European painting. Not only is there a fine collection of the European masters—both medieval and modern, but there is also a fine collection of copies of Ajanta paintings and the various phases of medieval art attractively displayed.

Thanks to the munificence of that enlightened Maharaja Sayaji Rao of Baroda, one of the finest Art Galleries in India has been built up at Baroda where the European and Indian schools have been described in detail by Dr. Goetz in his hand-book to the collections. In Trivandrum, thanks to the munificence of the Maharaja and the enthusiasm of Dr. James Cousins, there is not only a complete survey of painting, both of India and Europe, but also galleries devoted to Chinese and Japanese painting and art from even Greater India (Indonesia). This is one of the richest Art Galleries in India.

Similarly, at Mysore there is an Art Gallery displaying mostly pictures of modern Indian masters. Excellent copies of ancient frescoes from Ajanta and Bagh are preserved in the Gwalior Museum and in Hyderabad there is a separate wing of the Museum devoted entirely to a fine series of copies of frescoes from Ajanta and Ellora. There is a fine collection of European paintings in the Salar Jung Museum at Hyderabad.

Though the Madras Museum has been for long desirous of building up an Art Gallery it has been possible to realise its dream only recently and in the fine building of the Victoria Technical Institute, which has been made available to this National Art Gallery an adjunct to the Madras Government Museum has been opened showing every phase of Indian art, specially South Indian. There is a section in this for paintings—both ancient, medieval and modern and one for select specimens of metal images and also for folk-art.

The National Gallery of Modern Art at New Delhi is a Museum devoted entirely to the modern phase of Indian art as the scope for its collections. The National Museum has a rich collection of paintings of the Mughal and Rajasthani schools and is now building up a collection of copies of ancient frescoes portraying the different phases of art from earliest paintings at Ajanta to the late medieval ones of the Vijayanagar period to make the story of Indian painting complete in its galleries.

Museum buildings

The museums that have been the last to spring up have had better facilities in the matter of their buildings; the earlier ones have been at a disadvantage, having been housed in buildings quite antiquated and unsuitable judged by modern museum standards. Any large building easily available has been considered fit for housing a museum, and this has often greatly jeopardized an effective display of even the best material. The Lucknow Museum is an example in point and the defect is aggravated by the location of the Museum in two different buildings separated by some distance. For some museums, which were the latest to be created and are consequently getting new buildings, it is indeed gratifying to note that fine new museum buildings amply compensate for the few years of cramped existence in rapidly available old buildings. The Municipal Museum at Allahabad has now an excellent well-planned building to replace its dark old rooms in a wing of the Municipal building. The new building of the Bharat Kala Bhavan Museum in the Banaras Hindu University, which has just been completed, is another fine structure. An excellent building has recently been completed for the occupation of the museum at Raipur, where it has just started a new life. The Mathura Museum, which was originally started in an unsuitable building, is now in a well-planned structure with ample scope for future expansion. The Bombay Museum has been very fortunate in its building. The Madras Museum, well-laid out on spacious grounds, has its finest block in the latest lay-out for the Archaeological Galleries. An excellent building for a Museum has been planned and constructed in Ahmedabad for the recently started Museum which is styled 'Culture Centre'.

This planning for museum building is most essential and without well-lit suitable galleries even the best material cannot be effectively presented. Again, museums that have started their existence in crowded centres without allowing sufficient space around for their expansion cannot escape getting cramped. A museum is primarily a growing institution and requires ample facilities for growth. The Indian Museum for example, which is the finest in the East, has unfortunately not only an old inadequate building, but also lacks the space around it for further growth.

In a properly constructed museum, there should be a suitable laboratory for the chemical treatment of the museum material in addition to the usual galleries, working rooms for the staff and storage space for reserve collections. Ideal provision for this has been made in the Madras Museum, where, in addition, the Museum Library that has developed into a large public one, still greatly benefits museum research.

Display

The tendency on the part of most of those in charge of museums is to exhibit as much of their

material as they possibly can. This is just what should be avoided. We should display only as much as can effectively present to the visitor the story of the theme sought to be explained. There should be ample storage space for arranging reserve collections and extra material for study. This should be as well arranged as possible in the galleries and should be as easily and conveniently available for a student or scholar as the material in the galleries.

Labels

The labels must be short, lucid and to the point. It should be remembered that the visitor has very little time and patience. Within the time, interest in the object must be created. When he leaves the museum he should have learnt something worthwhile. Though the major museums have labels in more than one Indian language besides English, there are several others which require to be so labelled. It should be remembered that the label means ever so much to the visitor to a Museum.

Policy of Presentation and Exchange

In the early days of the museum movement, established museums like those at Calcutta, Madras, Lucknow and so forth, used freely to present material to sister institutions that were being started and the Prince of Wales Museum at Bombay is amongst those that have benefited by presentations. The essential policy of museums should be one of a broad spirit for encouraging presentation and exchanges amongst sister institutions, allowing a free flow of material and it is clear that this spirit is gaining ground among the different museums of India today, as material from other museums is welcomed for presenting a more complete picture of India's wealth in different fields.

For the proper dissemination of the history and culture of the country it is not enough if there is a single museum at any spot containing all the phases of its natural and cultural wealth. There should be as many as possible with sufficient material for presenting a bird's eye view of Indian art and culture and resources as a whole. It is in the Madras Museum where originally Thurston restricted the scope and returned the Gandhara sculptures in its collection to the province of its origin, that years later Dr. Gravely, the greatest museologist of India, with a very wide and liberal outlook, arranged for presenting every phase of Indian art in the new archaeological extension. In this the cooperation of the Archaeological Survey and several museums in India was sought and readily obtained.

School Service

The best school services are provided probably at the Madras Museum. This is a museum where school children by frequent visits with their teachers can gather first-hand knowledge of several things that they may have read in books. University students, specially those of the post-graduate course, can make the best use of the material in a museum.

It is impossible for students of art, iconography and numismatics to dispense with the study of the material in the museums. In this respect, the Archaeological Section of the Indian Museum is a great source of inspiration to the students and professors of several Universities and specially that of Calcutta. Students of science and natural history benefit in the same manner by visits to the museum. The type collections in the Indian Museum at Calcutta and the Madras Museum in their Zoology Sections are indeed most valuable for their study. This is so too in the Botanical and Geological Galleries in these Museums. Concrete examples present a vivid picture of what is learnt by way of theory in textbooks and it is just because of this that several colleges have developed their own museums to aid study and research in science.

Research and Publications

Besides school services, it should be the endeavour of every museum to devote attention to research and publication, as this is one of the best media by which museums can get in touch by exchange with other sister institutions in the world for their mutual benefit. It is due to the indefatigable work of Dr. Gravely that the Madras Museum has the lead today of all other Indian museums in the matter of research publications. Thanks to the efforts of Dr. H. Goetz, the Baroda Museum and Picture Gallery has a bulletin of its own, which has regularly published interesting papers on the material in the museum and recently a hand-book of its collections. It is indeed most heartening that the Prince of Wales Museum at Bombay has started a bulletin of its own recently. The Indian Museum, which has had several publications to its credit in the past, has recently revived its publication activity. Though in the Indian Museum the earliest publications pertaining to the different sections were issued by the Museum itself, as for instance, the Catalogue of Mammals by Dr. Anderson, on coins by J. C. Rodgers, V. Smith, Nelson Wright and Allan, most of the books and pamphlets including the records and memoirs of the Indian Museum are publications by the Geological, Zoological and other Surveys. The two volumes of "Guide to the Archaeological Section" like several other publications dealing with the material in the Archaeological Section of the Indian Museum, are publications by the Archaeological Survey.

In this respect it should be remembered that in the preparation of the catalogue, guide books and other publications, the Archaeological Survey has helped considerably in the exposition of museum material. The Amaravati sculptures in the Madras Museum have their first descriptive account in the monograph by Dr. Burgess, who first wrote on the Bharhut collection. A descriptive list of Buddhist sculptures at the Lahore Museum was first prepared by Dr. D. B. Spooner and later revised by Mr. Hargreaves. Dr. Vogel at the request of the Collector of Mathura prepared a catalogue of the Museum. It was Dr. Vogel again, who not only supplied valuable material collected during his explora-

tion in the Chamba State and helped the foundation of the Museum, but also wrote a detailed catalogue. "Buddha's Story in Stone" by Hargreaves discusses selected Gandhara sculptures in the Lahore Museum. Mr. V. Natesa Aiyar wrote a descriptive list of antiquities in the Archaeological Section in the Nagpur Museum. A memoir by Dr. Hiranand Shastri "Some recently Added Sculptures" discusses additions to the collections of the Lucknow Museum. Sir John Marshall not only did so much at Sanchi for several years, but also arranged for the writing of a catalogue of the antiquities in the local Museum.

Dharwar and the Deccan College Post-Graduate and Research Institute, Poona, that have done the utmost by the publication of very useful monographs.

Popular Educational Activities in Museums

Cheap picture postcards, guides and pamphlets are of particular value to the public. Picture postcards of the Madras Museum and Ajanta Caves printed in photogravure are the best in India. But it cannot be denied that there are several museums that have their own sets of picture postcards and even one of comparatively recent origin like the Asutosh